

By TIM JACKSON
Universe Asst. Sports Editor

There were a lot of firsts in the Cougars 36-3 win over WAC foe New Mexico Saturday, most of them accomplished by quarterback Gary Sheide.

Student arrested, charged with rape

A 26-year-old BYU student was arrested Friday and is being held on suspicion of rape according to Provo City Chief of Police, Swen Neilsen.

Gerald W. Hicker, of 496 N. 750 E., Provo, is in custody of the police department. A complaint has been issued by the county attorney's office charging him with rape.

Hicker was arrested and charged with one count of rape which was reported Aug. 29, in which two BYU coeds were raped in the early morning hours after an assailant entered their apartment through an open window.

Information supplied by a witness of the rape led to the arrest. He was arrested at 4:30 p.m. on Friday, Nov. 15, said Neilsen.

Arraignment for Hicker was to be held today at 10 a.m. in city court. The verdict was not available at press time.

Hicker is a student in chemistry from Washington, Neilsen said.

Sheide who is the nations leading passer upped one more mark in his brief career at BYU by completing more passes than any other quarterback in WAC history. Sheide hit 15 of 29 passes for 244 yards and one touchdown. That upped his passing completion mark to 347, surpassing the old mark of 345 set by Danny White of ASU.

The Cougars as a team accomplished a first by winning six straight games, something no other BYU football team has been able to achieve. Fullback Todd Christensen also had a first in the game by kicking two punts for a 32-yard average.

"It's been a tough week," said Coach LaVell Edwards following the game. "Our defense was super and the offense did the job when we had to have yardage." The Cougars, presently eighth in the nation on defense, proved their strength by holding the Lobo's to only 59 yards rushing and 67 yards passing.

The Cougars kept up with their average yardage by compiling 127 yards rushing and 244 yards passing. Jeff Blanc was the leading yardage maker again for the Big Blue by gaining 74 yards rushing and 94 yards in pass receiving and one touchdown.

The Cougars first touchdown was a 51-yard pass from Sheide to tailback Jeff Blanc. Sheide had completed only two passes when he read a UNM blitz and unconked the bomb to Blanc who had five yards on the nearest defender.

Following BYU's score the Lobos were determined to generate some offense. Under the



Photo by Mark Philbrick

Cougar rushing was a common sight at the BYU-New Mexico game last Saturday. Sports announcers conceded that the Cougars seemed to know exactly what New Mexico would do with the ball.

direction of freshman quarterback Ken Bryant, who was a defensive back two weeks ago, UNM drove from their own 20-yard line to BYU's 10-yard line before the Cougars defense dug in. New Mexico tried to rush on the Cougars and had to settle for their only score of the game, a 26-yard field goal by Bob Berg.

In the second quarter Sheide scored his first touchdown of the year on a one yard keeper. In the same quarter linebacker Larry Carr burst through the Lobo offensive line and took a handoff out of Bryant's hands on New Mexico's own 13 yard line. Three plays later Sheide ran for his second touchdown, leaving hie half-time score BYU, 20 and UNM, 3.

The third quarter was highlighted by interceptions and fumbles from both teams with BYU being able to capitalize on mistakes scoring three field goals.

The fourth quarter started with another field goal by BYU and then an exchange of fumbles. With the second string defense in Bryant passed only to have reserve linebacker Frank Linford intercept and run 25 yards for the score.

BYU has had to pay the price in injuries though. A key injury that might be a factor against next weeks opponent the University of Utah, was to defensive tackle Paul Linford. Linford suffered what is thought to be cracked ribs.

Utah Valley Baby boom



See story page 3

Photo by Doug Martin

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7:30 p.m.



STUDENT COMMUNITY SERVICE

Babies are born all the time. Thus, the miracle of birth goes disregarded for the most part; that is, until the baby is your own.

Photojournalist Doug Martin wanted to record the birth of this first child ever since his wife became pregnant. He dutifully earned his "press pass" into the delivery room by attending the classes on childbirth. And when the time was right, when the lights and the action of childbearing came on, Doug was there with his Hasselblad camera to catch the scene.

Doug shot only 24 frames, yet recovered from this experience," he learned from this experience," he said, "that photographers are often too concerned with the technical aspects of an assignment and not concerned enough with the subject."

Doug had good cause to be concerned with the subject in this case. "Instructors talk of the

'decisive moment' in photography," he said, "well, what could be more decisive than the moment a child takes its first breath."

Doug claims that his wife Martha agreed to release the photographs on the grounds of good journalism: "She's a dedicated wife of a photojournalist," he said.

But Doug and Martha are not without reward. They have a fine son and some choice shots of the birth. "I'll have these pictures to show my son just how he was brought into this world," says Doug. "Birth is a natural, beautiful event—and, it's something I wanted to share."

Doug anticipates some negative reactions to the story. "I imagine there will be some people who will be offended by these pictures, but I don't see anything obscene or crude in them."

Movie review

'Citizen Kane' underrated

Editor's Note: Citizen Kane will be shown Nov. 21 at 7 p.m. in 115 JKB as part of the Honors Film Series. General student body is invited to attend.

By TOM KELLY
Honors Program

Late in 1938, a major movie studio named R.K.O. was struggling against bankruptcy. Something very special was needed. They turned to Orson Welles. Though only twenty-three at the time, Welles was already considered a man of immense talent and imagination. America was still buzzing about his Halloween night, 1938, broadcast of "The War of the Worlds."

R.K.O. gave Welles an unprecedented amount of freedom to create whatever he wanted on film. The artistic romp which followed produced "Citizen Kane," a milestone in American film history.

Monday Magazine

A Weekly Publication of the Dolly Universe

The Monday Magazine is a weekly feature of the Dolly Universe, the official publication of Brigham Young University. It is produced as a laboratory magazine under the cooperative enterprise of students and faculty in the Department of Communications. Publication is under the guidance of a faculty advisor and with the consent of a University-wide Daily Editors' Advisory Committee.

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Editor's Note: Leonard J. Arrington, author of the book reviewed in this article and noted Church historian, will speak at Tuesday's Devotional Assembly.

By MADISON V. SOWELL
Honors Program

Leonard J. Arrington. Charles C. Rich: Mormon General and Western Frontiersman. Provo, Brigham Young University Press. 1974. xvii + 386 pages, illus. \$7.50.

Few men have married three women within eight days, but such rapid action was only characteristic of Charles Coulson Rich's zealous determination to follow his Mormon leaders' counsel without hesitation.

Rich was twenty-two when he enthusiastically accepted Mormonism in 1832. Ever-burgeoning outside scorn and ridicule of the Church characterized the early years of his membership. Yet, religious persecution tempered rather than weakened Rich for the trials he later faced in presiding over destitute, cholera-stricken Saints in Pisgah, Iowa; in leading a group of poorly clad Nauvoo refugees across the Midwest to desolate Utah; and in settling Mormon Colonies in San Bernardino, California, and Bear Lake, Idaho.

His early experiences as an exemplary military leader in Zion's Camp and the Nauvoo Legion and as an efficient conciliator among disgruntled members molded him for his callings as a member of the Church's clandestine Council of Fifty, as an advisor on Mormon military activities, as a mission president over the European Mission, and as an apostle under Brigham Young and John Taylor. Throughout his life, Rich "remained fiercely devoted to God, the Mormon Church, and his family."

For this first volume of "Studies in Mormon History" (James B. Allen, Editor), Leonard J. Arrington writes a biography of Charles C. Rich as an author well-trained in the historical approach would do. He strives to maintain a quite factual narrative by painstakingly documenting almost every paragraph with a collation of many obscure and little-read Mormon diaries, journals, and personal and family histories. He incorporates local and national history to provide the requisite background for major events in Rich's life, and he colors his documentation with occasional references to Rich family tradition.

Although Arrington does make brief personal comments and succinct chapter synopses, seldom does he include detailed subjective interpretations of happenings in Rich's life. Rather, he employs a type of T.S. Eliot's "objective correlative"; usually he only relates actions or what occur and does not attempt to assay their significance or implications. The sequence of these situations, ideally, will awaken the sought-for-response or conclusion in the reader. In other words, Arrington's product is not a deep, perceptive evaluation of Rich's psyche or personality. The reader must draw his own conclusions as to what motivated Rich or what emotions he experienced while crossing the plains.

For the reader mainly interested in intriguing and often unique episodes in early Mormon history, this biography is fulfilling and readable. For the student who expects to find reasons for decisions and actions, Arrington's book may be disappointing. The dearth of insight in the biography is not necessarily because of the author's devotion to the matter-of-fact historical approach; more often it is Rich's failure to record the "whys" or his life in his writings.

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By KEN SHELTON
Monday Magazine Associate Editor

The warmth of the South Seas is forecast to sweep through Provo before the official onslaught of winter.

Polynesia, Columbia Artists' touring dance festival, figures to fill the Marriott Center with the sights and sounds of the Pacific islands of Tahiti, Tonga, Fiji, Maori, Hawaii, and Samoa.

"It's just a shame we can't stage the show with a backdrop of island scenery," commented company manager Charles K. Jones. "The Marriott Center is no scene" match for a Polynesian island.

But, the stage will be set for Polynesia's forty dancers, recruited from among the best on the islands. Many of them are Mormons, and all of them, according to Jones, are "sweet and innocent, exuberant and warm."

"The warmth of these entertainers," he continues, "comes across the footlights. They look like they enjoy what they're doing, and, in fact, they do—and this genuine love and joy radiates from the stage to the audience."

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effects. Tongan dance is ritual in nature and features a thrilling variety of rhythms. Conch shells and drumming call the natives to festive events like war dances, games and juggling. Fiji dance is noted for its ferocious, often warlike nature. The spear dance and the war club dance are examples.

The Maoris are the farthest removed from other Polynesian cultures geographically, and their dance is most unique, reflecting little influence of the other Polynesian groups. Their great pride in heritage and ancestry is evident in their costumes. Family trees or genealogies are woven into the apparel of the ladies and into the men's chest bands.

The lyric, almost balletic grace of Hawaiian dance reflects the collective personality of this peace-loving people. Hawaiians tell the story of a song with the hands, the feet and hip movements lend visual appeal. Samoan dance features the bravery of the men. Slap dances and implement dances are examples.

The migration of the various Polynesian peoples can almost be traced through the subtle similarities in the songs, and dances that they share to a degree. And yet, each culture has its own fascinating uniqueness—a uniqueness that is both preserved and embellished in Polynesia.

The show is quite a production, drawing from a vast Pacific area stretching from Hawaii in the north to Easter Island in the southeast to New Zealand and the southwest—an area triangle measuring some 5,000 miles from point to point. And all of it will be concentrated on the Marriott Center stage.

Robert Woods, president of the BYU Polynesian Club and a former dancer at the PCC in Oahu, is somewhat of a purist. "Fast-buck dancers who perform for tourist dollars have changed the original meaning and purpose of Polynesian dance. I was fortunate to have as my instructor at PCC an exceptional lady who could trace her dance instruction back to the origins of the dances. She taught me the purpose and appreciation for the dances."

But Woods will be part of the audience for the Polynesia performance, for members of the company are not "fast-buck dancers after tourist dollars." Moreover, Director Regas has taken into account the history of Polynesian dance and has preserved the uniqueness of each culture.

Tahitian dance, for example, is characterized by sophisticated movement and special percussion effects. Tongan dance is ritual in nature and features a thrilling variety of rhythms. Conch shells and drumming call the natives to festive events like war dances, games and juggling. Fiji dance is noted for its ferocious, often warlike nature. The spear dance and the war club dance are examples.

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Another day older, deeper in debt

By KIRK OLSEN
Monday Magazine Writer

"Coal is King" is a slogan often heard around Emery and Carbon counties, but to many of the miners the king sometimes turns into a tyrant.

With the UMW imposed strike six days old, approximately 24 per cent of the two-county work force is out of work until the anticipated November 25 settlement.

The effects of the strike are already being felt by businessmen and residents of the area.

Ken Bell, a miner and operator of one of the two service stations in Orangeville, Emery County, said "It's going to be tough. We have known it was coming for quite a while, but it's hard to save."

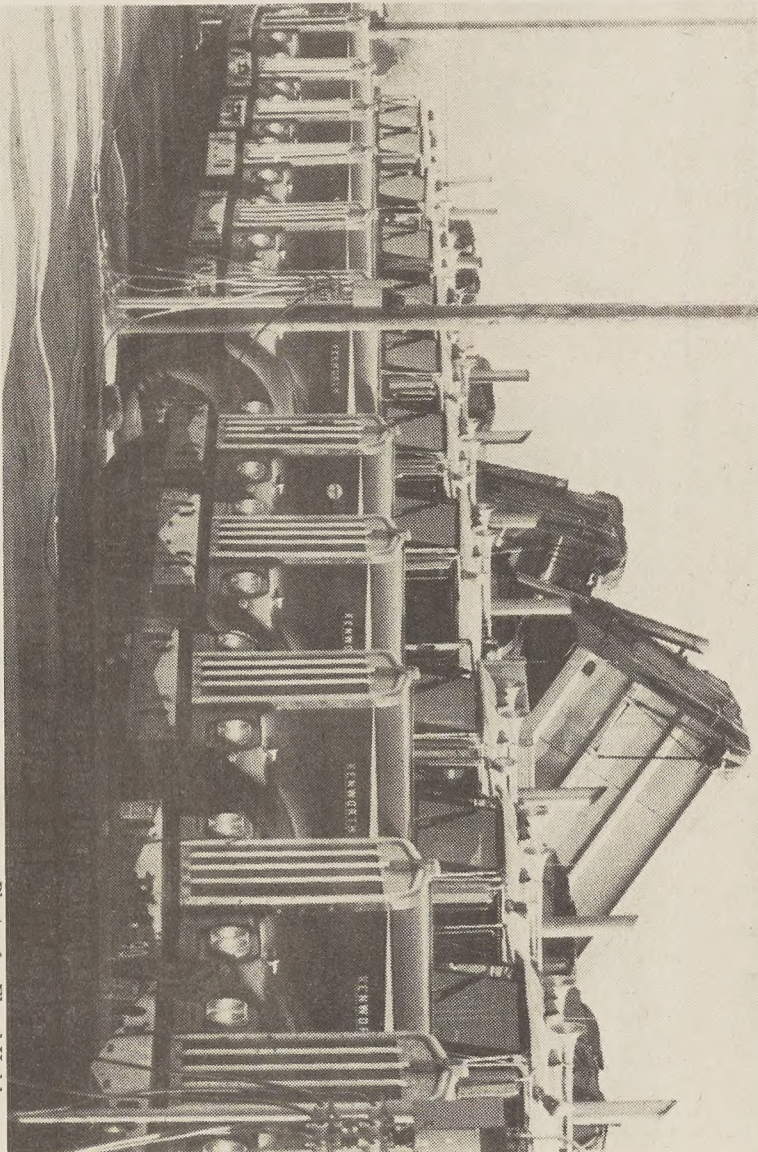
Bell indicated since last Monday his service station business has dropped drastically. Bell stated, however, "We're lucky we have the station. Many are lucky they have small farms and gardens to fall back on."

Picture looks bleak

But for those who don't have another source of income, the picture of a prolonged strike looked bleak. One miner summed up the circumstances of most when he said, "many of the miners live from one pay day to the next. They don't have savings and they don't have any other income."

According to a representative of one of the local coal companies, the miners in this area want to work, but are honoring the union strike.

The local miners are hesitant about the hopes of an early agreement. Even though a tentative agreement was reached, (Cont. on page 5)



Photos by Floyd Holdman

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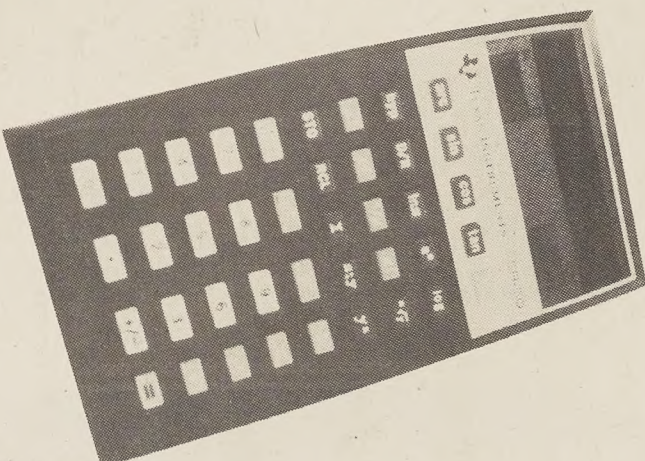
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By ROBERT GARRICK
Honors Program

Disney's "Fantasia," a perennial re-release, is once again available. While it is uneven and has as many weak segments as great ones, it is Hollywood, for all the great films, easily one of the most unique and high salaries, and loud publicity, has produced only three authentic geniuses: Charlie Chaplin, Irving Thalberg, and Walt Disney. Walt the University Mall, began as a



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Disney brainstorm that saw classical music used around the character of Mickey Mouse in the setting of Dukas' "The Sorcerer's Apprentice." This segment was expanded into one of eight parts of a full-length motion picture, each vignette uniting animation with classical music. Leopold Stokowsky, who considered Disney one of America's great artists, agreed to conduct the Philadelphia Symphony Orchestra for the film, and Deems Taylor, a popular music critic, was used as a sort of master of ceremonies to introduce and explain the film to the lay public. His role in the film is an obnoxious one to some who would prefer no interruptions between the numbers, but he does serve to enhance the appreciation of those who might not be familiar with the music in the film.

"Fantasia" was an incredibly radical idea for the time, expensive and risky. One writer, during the psychedelic sixties, discovered "Fantasia" and called it "Walt Disney's secret freakout."

Disney also met with fierce criticism from nearly all sides: the high-brows considered the film too pedestrian, and the low-brows couldn't understand it. Georges Sadoul, a French film critic, calls the film "pretentious" (which it is) and says "Walt Disney imagined he was Goethe but mainly succeeds in achieving only something at the level of the German turn-of-the-century chromes." The film does have many flaws, but it also has no comparison in the cinema world. Disney sought to add visual stimuli to classical music, hoping that the use of the extra sense would heighten our enjoyment. His success is static throughout the film.

The film's best segments are the Dukas number with Mickey Mouse, Ponchielli's "Dance of the Hours," and Tchaikovsky's "The Nutcracker Suite." In "The Sorcerer's Apprentice," we see Disney animation at its most familiar, where a fast-moving rugged, frightening, and suspenseful story is told with great skill and beauty. The "Dance of the Hours" is an absurd burlesque, with elephants and ostriches dancing ballet—the funniest number in the film. "The Nutcracker Suite" contains the Disney of Tinkebell and fairies; it is delicate, graceful, and flowing. All three numbers move with the music and represent legitimate interpretations of the composer's work.

"Fantasia" cost three million dollars, a great sum in 1940, and was a copious flop in its initial release. It was re-released with the inane title "Fantasia Will Amaze," but that failed to bring even the imbeciles in. More recently, however, "Fantasia" has become a real cult favorite, and now enjoys large audiences, especially in college towns. There is no other film even remotely similar to it; it is completely abstract and without plot. "Fantasia" is an easy film to enjoy, involving very little audience participation; it is a victory of form over content, and the possible masterwork of a modern genius.



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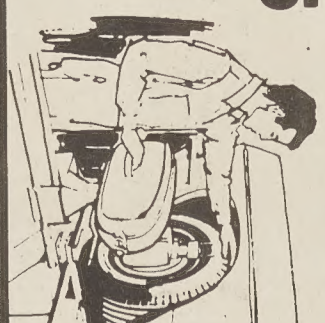
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By DENNIS CAMBRIDGE
Monday Magazine Writer

B.Y.U. students and faculty aren't the only ones looking forward to the Centennial Year celebrations with excitement and anticipation. Performers from all over the world are also excited about the prospect of participating in the first major event of the B.Y.U. Centennial.

Next September musicians and dancers from all over the world will converge on B.Y.U. as part of the first International Folklore Festival to be held in the United States. As many as 200 performers from up to seven different countries will participate.

Dances that may be performed can be as varied and as colorful as the samurai dances of Japan or the dynamic dances of Israel. The Basques from France may perform dances that occur entirely on stilts eight feet high. Music will be an integral part of the festival, from the quarter tones of the orient to the unusual

The performers will also have the opportunity to sightsee. Trips will be arranged to some of the nearby attractions such as Temple Square or into the mountains. The groups might could see a concert by the Mormon Tabernacle Choir, as suggested Mary B. Jensen, Director of the International

Folkdancers. The groups will take part in all aspects of campus life, they will eat in the cafeteria and live near the school. Special interest groups will be arranged so that students can meet with and talk to the performers. Mrs. Jensen sees the festival as a way to "share culture with many lands." She said the "media of dance cross all barriers."

While this festival will be the first of its kind held in the U.S., Europeans have long known the excitement of these festivals. Each summer in Europe, folk festivals are held in dozens of towns across the continent. "Folk dancing takes precedence in art over ballet

Ten years in making Dean Jensen commented that the preparations for this festival have been ten years in the making. He gave most of the credit to the International Folkdancers and to Mary B. Jensen. It was through their almost 1,000 European performances and ten tours of Bi-Centennial folk festival."

Europe that a U.S. festival could be made possible, he said.

Mrs. Jensen said that the idea for a festival was "always been in the back of my mind." She said it will be exciting to meet her friends again. "We're inviting people we know," she added.

Contact has already been made with the U.S. Bi-Centennial Committee regarding a festival that may be held at B.Y.U. as part of the Bi-Centennial celebrations held in 1976. Mrs. Jensen commented that the committee seemed interested in the idea. She said that next years festival will be a "proving ground for a U.S. Bi-Centennial folk festival."

Most of the groups invited to the B.Y.U. festival have participated in European festivals for years. These groups are from Hungary, Poland, Israel, Yugoslavia, Japan, Spain, Basque France, and a group from the Polynesian Islands.



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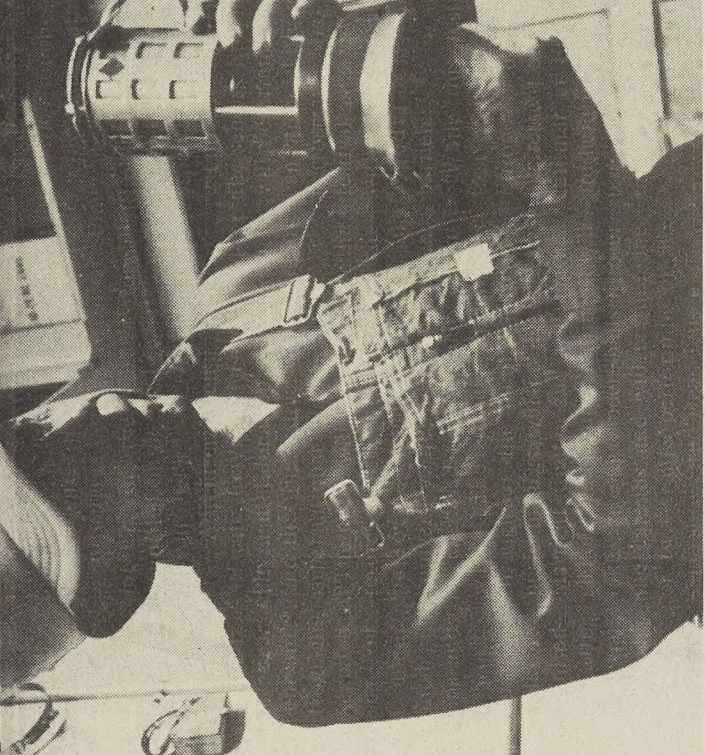
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Coal strike

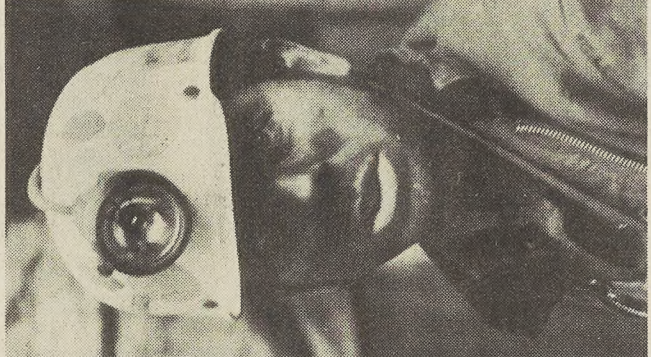
(Cont. from page 4)

"it will take at least two weeks to ratify," Bell said.

"They say every miner will have the chance to vote on the contract, but we don't have much to say about it. It will be settled back east," said Bell.

According to Lavon Day, of American Coal Comany's Huntington, Utah office, American Coal has 150 employees out on strike. He also indicated that that the men are out on their own accord. "They can work if they want to," he said.

Members honor the strike Regardless of the opportunity to work, members of the union are willing to honor the strike. But the validity of the strike is



More than one-third of the BYU alumni, about 45,000, change their addresses each year. That comes to an average of 180 address changes that must be obtained and posted during each working day of the school year to keep track of the university's mobile graduates.

BYU has a relatively youthful group of alumni. Six out of 10 of BYU's graduates have attended the university since 1961, therefore have been out of school less than 13 years.

particular strike. The walkout is effecting the residents of Carbon and Emery counties in ways other than economic. According to Kenneth Wilberg, the night watchman of American Coals Deseret mine, it said.

two local counties and the strike could have a crippling effect on the citizens, not only of these areas but across the nation. The UMW is making sure all know the merry old soul can flex his muscles.

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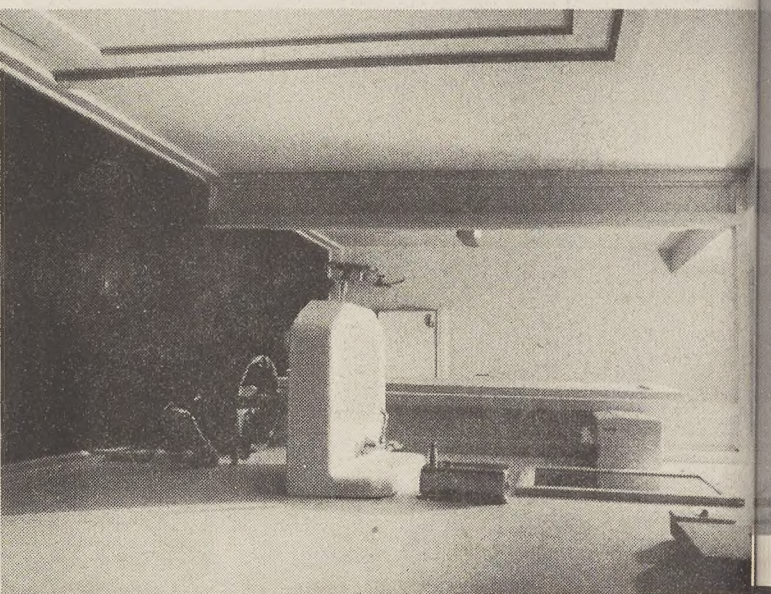
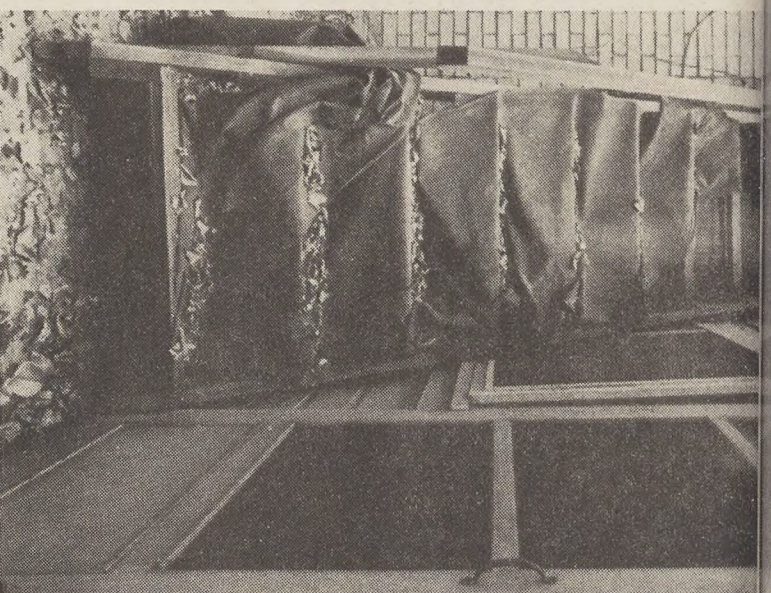
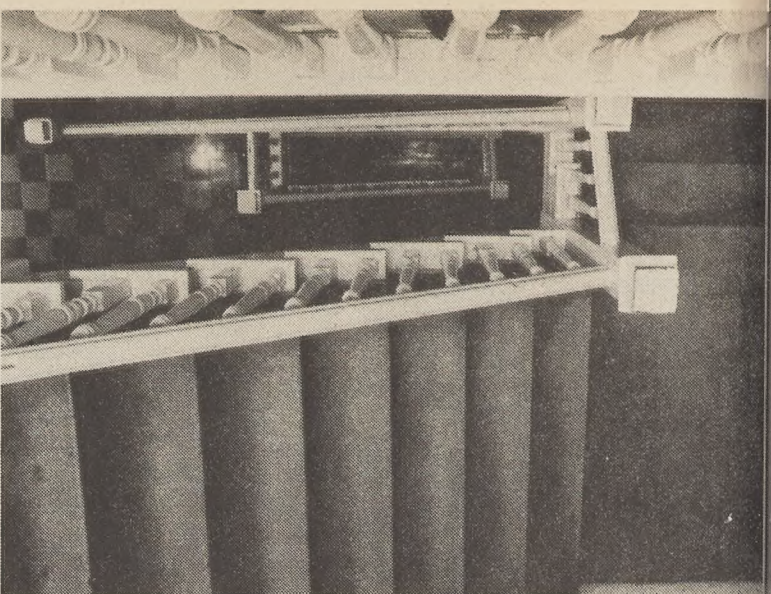
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Photos by Paul Fletcher



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A student employee of the library, Les Grigg, is surrounded by stacks of old journals, letters and records as he works on BYU's rich manuscripts collection.



Photo by Paul Fletcher

Library specialist Cheryl Thompson examines an old glass plate negative as she catalogues BYU's extensive George Edward Anderson collection. The works of the Springville photographer are among some 30,000 original negatives in the Library collections.

Manuscripts

(Cont. from page 14)

providing people who are writing books with prints from the negatives.

"There is a definite return coming in from these collections," said Rowley. Already the library has been contacted by the Boston Museum of Fine Arts, Time Life Incorporated, The Smithsonian Institute, and the California Historical Society, and many other institutes and individuals who are interested in purchasing prints.

According to Rowley this return will increase. A guide is being compiled of the thousands of pictures in the collection which will be sent to all the major libraries and publishing companies in the country increasing the national market for prints of the negatives.

A comprehensive guide of the manuscript holdings is also being prepared to distribute nationally. Chris Fuller, a psychology major, is assisting in writing the guide. He anticipates publication in the spring of 1976.

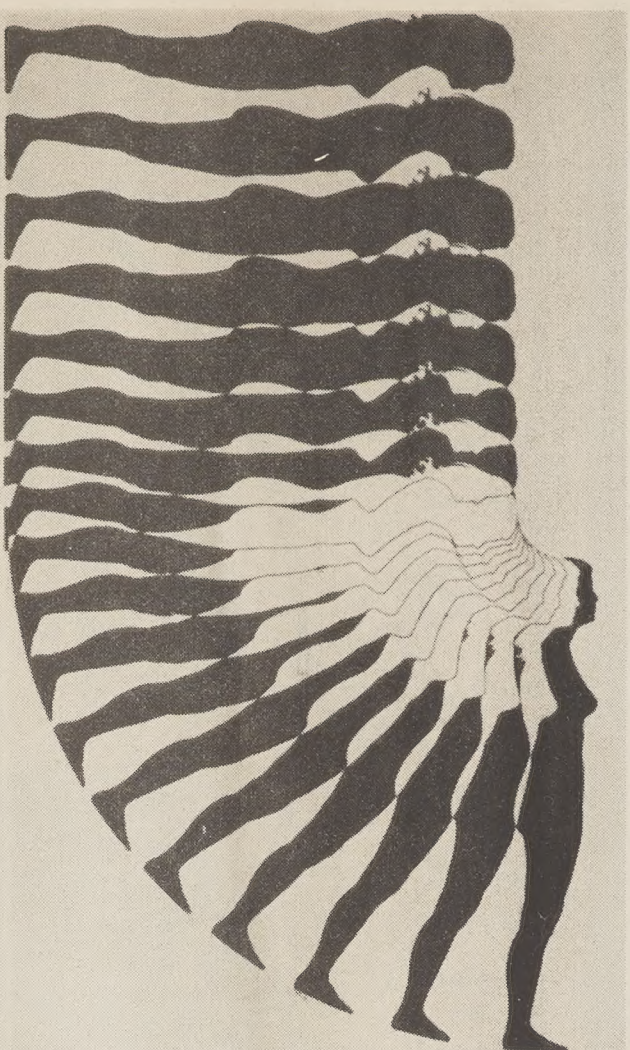
Fuller pointed out that after the guide is completed people from everywhere may write in requesting use of the manuscripts and copies will be sent out for a certain fee.

The guide will be hardbound and will be similar to the guide put out by Yale.

The holdings of the manuscript collection are either purchased or are donated as a gift. Whenever Rowley finds something that he thinks would be a good addition to the collections he makes a case and presents it to Dean Larsen, Gift Librarian, who will make the purchase if the library decides to buy it.

And so the work goes on behind the door to the past. "We want to increase the collection and encourage people to come in," said Rowley.

By opening that door students and faculty may peer at a decade of yesteryear through the important memorabilia that is behind that door.



Nooks and crannies

By KIM COONEY
Monday Magazine Writer

spots still ring with echoes from when Clarke Peabody (Class of '26) backed debutante Lola Chandler into the corner and whispered "You're the cat's pajamas, Kitten!"

BYU has been the site of more construction and renovation than usual this year. Already the law building has become a gleaming facade at the mall's end; the bookstore addition is rising steadily in tune to the noise of heavy machinery and, where once students scrambled off the lawn when sprinklers were turned on in back of the library, Mack trucks labor up the road from the deepening crater.

What will appear in place are angular, modern, super-efficient buildings designed to meet the needs of the burgeoning student body and faculty. The renovation, however, has left a few spots untouched since perhaps Brigham Young Academy's first years.

There are still interesting nooks and crannies largely reminiscent of the days before mass construction. The older buildings contain most of them but every building sports a secret niche or two where the adventurous student can find a quiet place to study or doze off, and the classier

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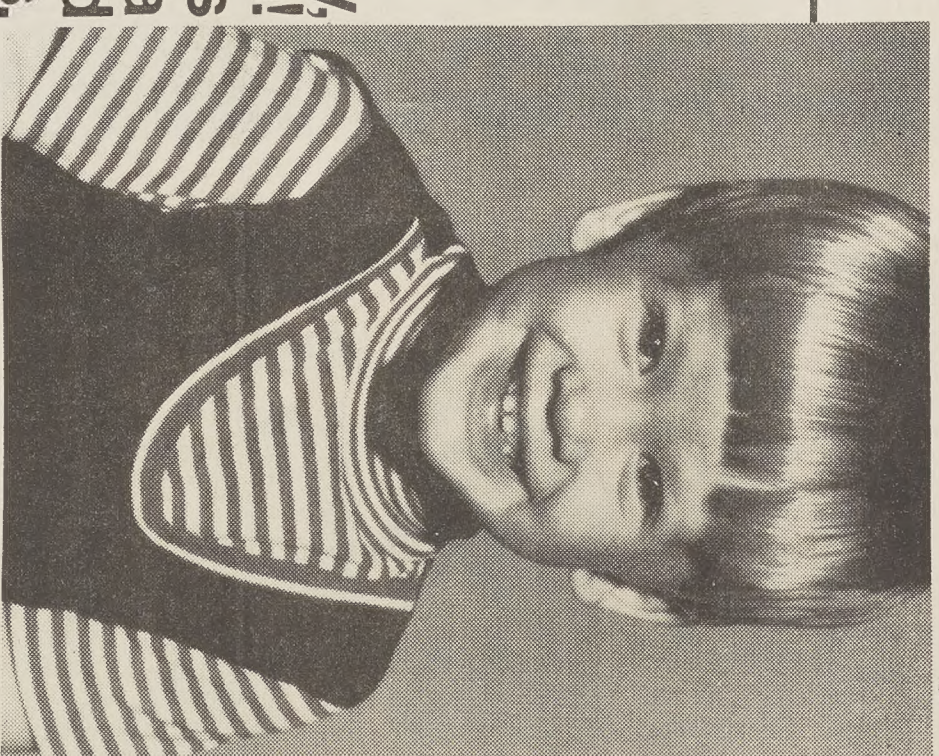
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worth eyeing

By TAMERA SMITH
Monday Magazine Writer

In the depths of the library is a door to the past. Beyond it lie memorabilia such as James E. Talmage's journals, Senator Arthur Watkins's papers on the McCarthy Censure Hearings, and letters to Reed Smoot.

The Manuscripts Section of the library is an area little known to most students, yet the lives of many well-know men are available to the touch through papers and original manuscripts now owned by BYU.

"We want to encourage people to come in," said Dennis Rowley, Manuscripts librarian. He explained that not enough people are aware of the manuscript holdings of thy Y or are aware that students can use them.

"I know of libraries where if you don't have at least a masters degree you cannot use the manuscripts," he said. While being concerned about the preservation of BYU's valuable holdings he also wants students to have access to them.

"There is a need for sound preservation techniques," he said. "This is important for future generations. We want BYU's holdings to be in good condition 200 years from now." But he added, "Sometimes we carry this too far by burying things too deeply in the archives."

"We're not as 'bound' as people were 50 years ago," he said. Modern technology provides new ways of preserving old manuscripts and also for making copies of them through filming, copying, or making a print.

The originals of some manuscripts cannot be seen because of their fragile condition, but where possible students can work with the real thing.

All the library's holdings are recorded in a card catalogue in the Special Collections Room on the fourth floor. After a student finds the call number of what he is looking for, he fills out a card with that information and requests permission to use the manuscript.

The criteria set up for permission to use manuscripts by Rowley are two fold. First the student must have sincere intent and second a legitimate need. This is determined by the project the student is working on and the background work he has done on his topic.

"You cannot benefit much if the background work is not done first," said Rowley.

Permission is granted by the Special Collections librarian, the order is called down to the manuscript room on first floor, and soon after the manuscript of a copy is returned.

Before any of the holdings leave the manuscripts room Rowley checks them to prevent against theft and also to determine if the manuscript is in good enough condition to be handled.

He explained that light and the oil on skin can be very harmful to

old manuscripts, "and hydrogen sulfide is almost always in the air." When this mixes with slight amounts of water vapor on the manuscript, sulfuric acid is produced. It is the acid that is harmful to the paper.

The infra red rays in light cause paper to become brittle. As soon as new manuscripts come into the library, they are cleaned and placed in folders and containers that have a low acid level. The air and light in the manuscript section is filtered to provide the controlled environment necessary for the preservation of the manuscripts Rowley explained.

In the manuscript section are journals, diaries, scrapbooks, photographs, business records, music manuscripts—"A little bit of everything," said Lalean Purcell, one of the six students who work in the manuscript section helping with the enormous task of preparing items in the collection for use.

Miss Purcell, who has her masters degree in library science, knows Pitman Shorthand, a type of shorthand once used in the United States and currently in the Kingdom. She just finished transcribing the James E. Talmage journals and papers which were written in Pitman.

She also knows Taylor Shorthand, a version from 1786, and the Deseret Alphabet, the Mormon phonetic alphabet which consists of 38 characters. She will be transcribing journals and other materials in the library which are written in these types of shorthand.

Another fascinating function of the manuscript library is to assist in developing the photo archives. According to Rowley the library is "now actively seeking major

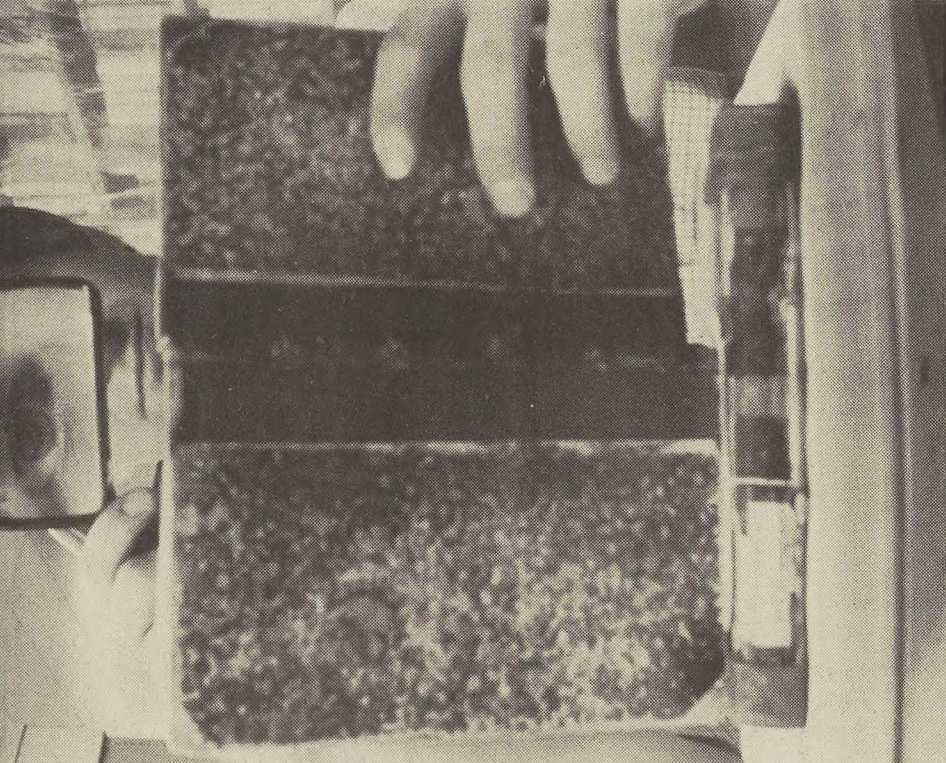
photo collections... primarily negatives or original prints."

In the past year five glass plate negative collections dated pre-1920 have been received. There are approximately 30,000 photos in the collections together. All five were donated to the library.

Cheryl Thompson, a junior in CDJR, is working on preparation of the glass plates for use. She is foldering, cataloging, and arranging the collection.

"It's really exciting to see the use that the collections are getting," she said. "We've had several people come down looking for their ancestors." She also pointed out that they had been

(Cont. on page 15)



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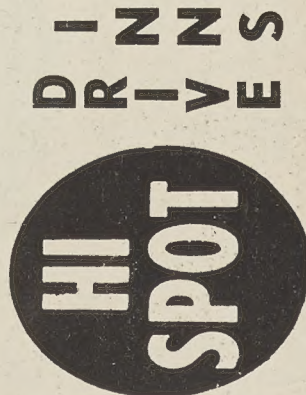
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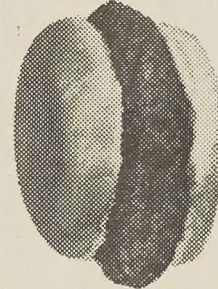
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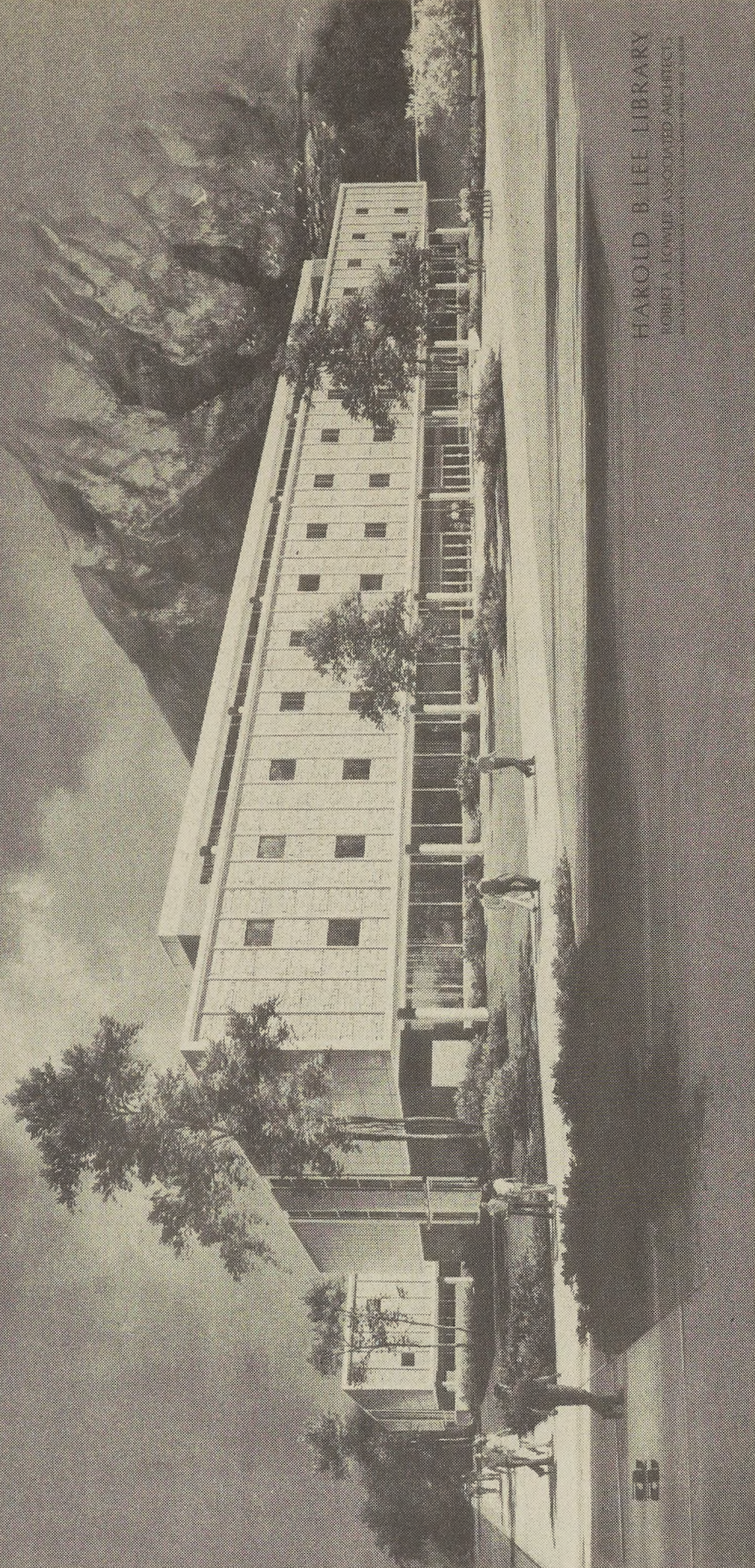
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Photographer-historian talks of himself

By ALAN JOHNSTON
Monday Magazine Writer

Despite a rash of visits to our campus by distinguished visitors in recent times, it is still an occasion of note when a world renowned figure makes an appearance here.

Such was the case last Thursday when Beaumont Newhall, the internationally celebrated photographic historian, delivered the final lecture in a series commemorating the centenary of Impressionist Art.

Newhall, now a visiting professor at the University of New Mexico, is a striking figure in every sense. Tall, stooping, and sporting an Einsteinian hairdo, he looks every inch a professor, and his mobile features register his feelings as he recalls his experiences.

"Actually, my only qualifications are as an Art Historian," he confesses. "I was

always interested in photography, just as a hobby, you know? Well, in 1934 I was asked to represent my class at the Harvard College Art Association, and when I said I wanted to do a paper on the relationship of photography to art, my director was so shocked he was speechless."

Needless to say, the paper was a success, and Newhall hasn't looked back since. He has gone on to write several books that have become classics in their field, including "The Daguerreotype in America," "The Latent Image," and many others.

Newhall was almost solely responsible for establishing the two greatest collections of photographic history in the world—the collection in the Museum of Modern Art, and George Eastman House, in New York.

Working on the George Eastman collection in the 1930's, he recalls wryly how he passed up the

chance to make a personal fortune. "If I had hung on to all the stuff I collected instead of giving it away, I'd be worth a million now," he sighs.

He once bought an original first volume of the rare two-volume set of "Gardner's Photographic Sketch Book of the (Civil) War" for 50 cents at a bargain bookstore. Later, while buying for Eastman House, he made a deal with a bookseller who had a copy of the second volume for twice

what I paid for it if you will do the same with yours." He had paid \$15 for his edition, so the George Eastman House acquired its set for \$31. Recently a set sold in London for \$15,000.

But a photographic historian's life has its lighter side. In 1941, Newhall attended an exhibition of the great early Western photographers. William Henry Jackson, then aged ninety-eight and one of the major contributors to the show, was also present.

Jackson liked one of the exhibits, and observed "that is a pretty good shot—who's is it?", and Newhall had to point out that it was one of his own, taken over seventy years earlier.

His latest book, incidentally, is on the life and work of Jackson, and following his lecture here, Newhall travelled on to Denver to be present at another exhibition of Jackson's work. Strange, how history and historians have a way of repeating themselves.

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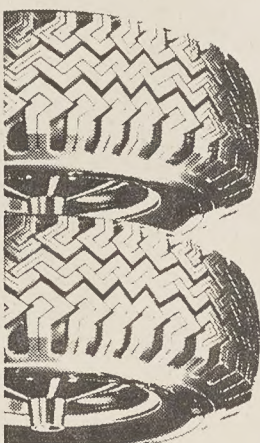
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statistics last spring, it looked like by 1978, 4,200 babies would be delivered in the hospital. We're going to have 4,300 this year, which shows we're already four years too slow in our planning for new births," says Mark Howard, assistant administrator of the hospital.

"It's a load that will continue to grow with the county. The increasing number of births is just one reason why we need a new addition to the hospital."

Usually twice each month the number of newborns admitted to the nursery outnumber the available cribs. These "extra" babies are bedded in cardboard boxes shaped like cribs until better accommodations finally become available.

Salt flats
showroom

By ELIZABETH SCHOENFELD
Deseret News

GRANTSVILLE, Utah (AP) — A Mercedes-Benz dealer in the desert? The isolated salt flats region north of Grantsville seems an unlikely spot for a country store merchant, grain separator and a "wheeler and dealer" in autos and junk.

Yet, that is where Grover Higley lives and conducts business.

Like the vegetation in the area that struggles for existence, Higley has done the same — he is a survivor. When his customers take time to find his home and business on the East Burmaster Road, it is a tribute to his creativity.

"I read a trade magazine in 1965 and saw that I could buy Mercedes directly from the factory in Germany, and I've been buying and selling the cars ever since," Higley said.

His Mercedes business isn't large. He has four cars now — two '74's, a '70 and a '68. He says he sells about two of these expensive cars a year from his dusty desert "showroom."

Higley says he had flown to Florida, New York, Houston, Los Angeles and San Francisco to pick up cars — usually dressed in bib overalls.

Overalls constitute his working uniform. A quiet man, he isn't embarrassed about his bad teeth and doesn't bother to wear a bridge.

His 7 1/2 acres of land is dotted with about 25 other working and junk cars — some of which are used as warehouses for his junk business.

A 1935 Dodge is loaded with carbon paper he purchased in a liquidation sale. Bolts are housed in a Chevrolet; belt pulleys in a Rambler, and floor tile in a Nash.

"I'll buy and sell anything," says Higley.

He has been in the country store business since 1920, and an assortment of merchandise is stored in about 15 round metal granaries and old trailers.

His inventory includes shovels, honey, paint, dried beans, shoes, nails, candy, and sacks of grain.

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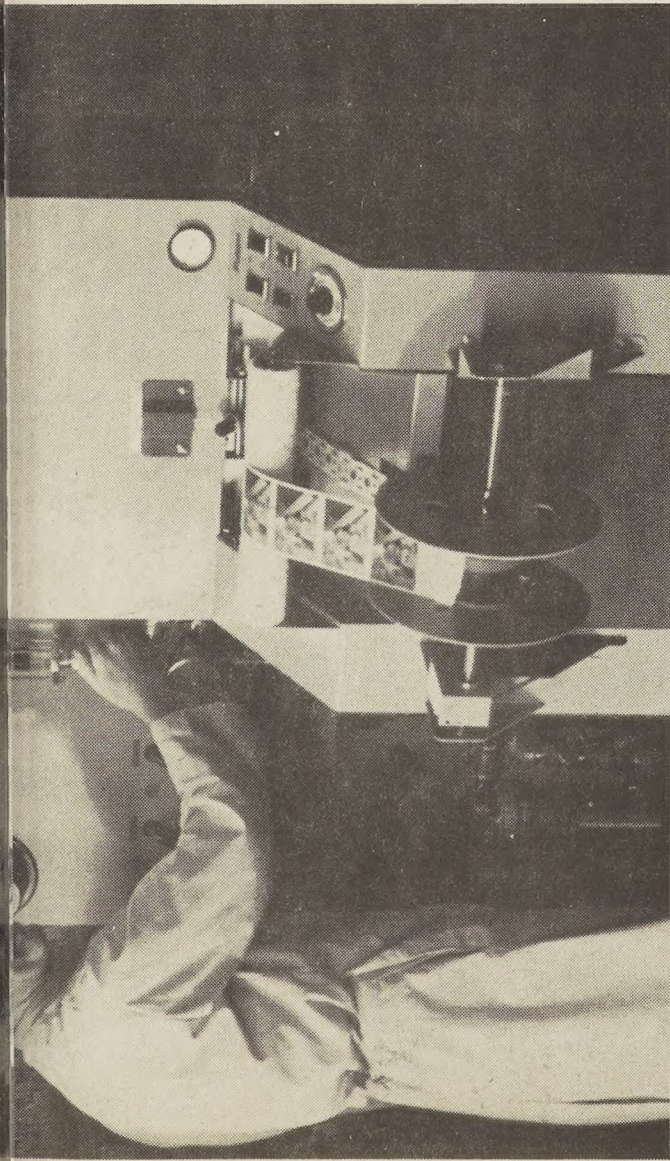


Photo by Mark Philbrick

Ultra-modern equipment at the Owen-Martin Photo Service allows more than a 1,000 print quota each day. The service promises service in one day if film is delivered early enough.

A dream come true

(Cont. from page 11)

Diego, but now it's for myself and that is important."

The processing plant, almost hidden in its surroundings, contains the newest and most efficient film and print processing equipment in the Rocky Mountain Region. Few are aware that a roll of Kodacolor II film, if brought in before nine in the morning can be developed, printed and in the hands of the photographer by five that night.

This eight hour service is reached through a highly automated Pako Mini-Lab system. The mini-lab consists of a film processor, which, moving at a rate of 3 feet per minute can develop 85 rolls of film per hour. Prints are made by a printer and paper processor which can print over a thousand $3\frac{1}{2}$ x $3\frac{1}{2}$ prints per hour.

Keeping in touch with Y

Even though Bill and Bob have graduated from BYU they stay in close contact with the photo program by lecturing to communication and business classes.

They are also working with Wallace Barrus to provide photo students with college credit for on-the-job training. Starting winter semester, photo majors will have an opportunity to work at Owen-Martin Photo Service.

"One of the biggest problems facing photo students at BYU is that they just learn the basic fundamentals and not introduced in more-in-depth areas," Bob explains. "We are providing students with an understanding of what a photo business is all about."

In keeping with their interest in the BYU photography program, Owen and Martin plan to award a cash prize to an outstanding photographer in the department. Customer information important.

Bob feels that part of their job is to inform the customer in any way possible.

"Most customers don't realize that there are different types of films," says Bob. "We encourage anyone who has questions on what film to use to give us a call. We are willing to help our customers produce the best

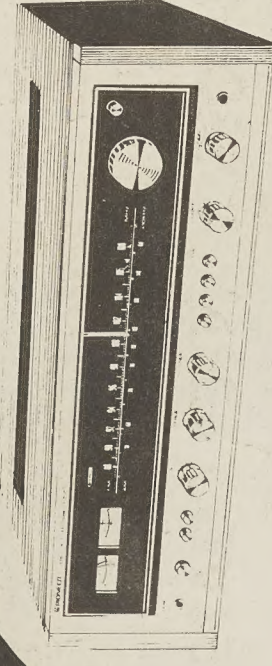


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Photo by Bill Hess

Dr. Joseph R. Murphy, chairman of the BYU zoology department, holds an eagle with gloved hand. He is one of the nation's leading authorities on eagles.

King of birds spells fascination for BYU department chairman

By **MARTHA BULLOCK**
Monday Magazine Writer

For years poets and writers have found inspiration in the majestic beauty of the eagle. The sight of the king of birds soaring across the sky, lifting wings that often reach a spread of 6-7 feet toward the heavens, is impressive. Many people make a hobby of eagle-watching, and photographers prize shots of this monarch in flight.

But there is at least one member of the BYU faculty that takes eagles even more seriously. Ask "why study eagles?" of Dr. Joseph R. Murphy, one of the nation's leading authorities on eagles and birds of prey, and you'll get a variety of answers. "I study eagles because I enjoy it," said Dr. Murphy, chairman of the BYU Department of Zoology. Murphy recently returned from a tour of Australia and New Zealand, where he attended the International Ornithological Congress and meetings of the International Council for Bird Preservation.

"Most important is the concern for living things that are a part of the same natural system to which we as humans belong. If they are endangered by pollution of the environment, then we may be endangered," continued Dr. Murphy.

All nations concerned

At the International Council for Bird Preservation in Canberra, "all nations seemed very concerned with toxic pollutants in the environment, such as pesticides and poisons. Even the emerging nations showed concern," he said. The study of eagles also has significant impact upon the sheep industry, both here and in Australia. "Eagles are accused of depredation on sheep," said Murphy, "and some eagles occasionally kill lambs, but biological evidence shows the bulk of their food is rabbits and small native animals."

After attending the International Conferences, where major world issues concerning

(Cont. on page 10)

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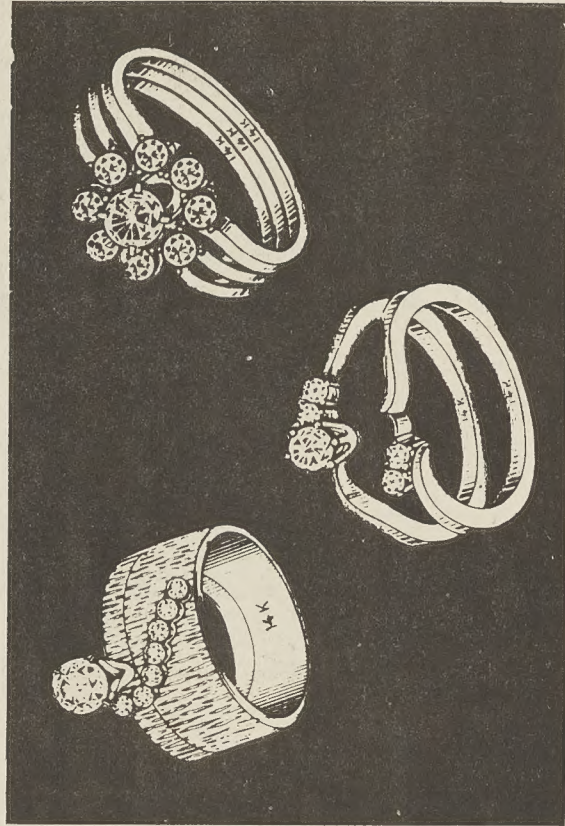
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Photo by Bill Hess

A Utah eagle devours his lunch tamely on the protected arm of his bearer. A rope keeps the eagle from escaping.



Australian eagles, a cousin to the American Golden Eagle, must nest in the tall trees of the world's flattest continent.

But the most exciting part of Dr. Murphy's tour was his opportunity to study the Wedge-tailed Eagle, Australia's equivalent to the American Golden Eagle, with a team of government biologists on a million-acre sheep ranch in Western Australia.

Eagles nest in trees

There, on the Nullarbor Plain, one of the flattest places in the world, the Wedge-tailed Eagle nests in tall trees instead of the high cliffs that his Golden Eagle cousin utilizes. Dr. Murphy and his fellow biologists traveled across Nullarbor, observing the eagles and their nesting habits, weighing, measuring and tagging the young eaglets, and cataloging their findings.

Studying the eagles in Australia has been instrumental to Dr. Murphy's work with eagles here in Utah. Although many conditions are different, some discoveries have been helpful, particularly in the area of the eagle's feeding habits.

To a biologist, Australia is one of the most interesting and exciting areas on earth, because of the biology of that continent is so different, and so isolated, so that the plants, mammals, birds and reptiles are all to some extent unique, claimed Dr. Murphy.

When basking in the sunlight, the 5 ruffed lemur of the Malagasy Republic stretches out its legs and turns its face toward the sun. Because of this habit, natives formerly believed that they were holy animals who were worshipped the sun and were not to be hunted, says Grizmek's Animal Life Encyclopedia.

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All buses leave from HFAC Parking Lot at 5:00 p.m. December 20 and return to BYU Campus January 5 and 6. One-third deposit must be made by November 20 and final payment by December 10.

Special Thanksgiving Buses leaving November 27 and return December 2—Los Angeles \$35.00; San Francisco, Calif. \$40.00. For further information call ASBYU

dreams do come true

By MARK PHILBRICK
Universe Photo Editor

A small trace of fixer filters through the air. The whine of pumps, replenishing tanks of blocked-red bleach, echoes in the small room as a young girl approaches the counter. With hesitation she reaches into her purse and pulls out a single roll of film.

"I need this real fast, how long will it take?" she asks.

"It will be ready by five o'clock tonight," answers William Owen, co-owner of Owen-Martin Photo Service.

Bill and partner Robert Martin, both with bachelor of art degrees in Communications with an emphasis in photography from BYU, operate a \$75,000 photo-finishing plant in the heart of Provo. Their training at BYU has helped significantly in the operation of the plant.

"We are set up to do amateur as well as professional film orders and we can do it fast with high quality work," says Bill proudly. "We strive for professional quality work," stresses Bob, "and we can do just about anything feasible in photography."

The initial plans of opening up a processing plant started three years ago when Bill returned to BYU to obtain a bachelor's degree. Working as a lab instructor for Wallace Barrus, head of the Communications photo department, Bill met Bob and they started plans for a photo-processing plant. It wasn't until near graduation that their plans became a reality . . . then the excitement began.

Hardest part is finances

The hardest part in opening up any business is finding the financial backing. Promised help by the Small Business Administration, Bill and Bob

raised money through loans from friends and relatives. When interest rates increased, the SBA backed out of the agreement leaving the partners with only half the money needed to open. Relatives and friends dug deeper into their pockets and, after an eight month delay, enough money was raised to put the plant into operation.

"The most outstanding moment happened when we paid the first months rent on the building," says Kathy Owen, Bill's wife who helps handle the front counter, "our plans were finally happening."

A dream became reality as Bill and Bob opened their door for business two and one-half months ago.

"Bob and I were tired of working for somebody else," states Bill. "I am doing the same thing now as I did when I worked at a photo-processing plant in San Francisco."



A dream come true when two BYU graduates were able to open their own photo finishing shop in Provo. Here are one of the partners wives, Kathy Owen, handles the front counter.

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